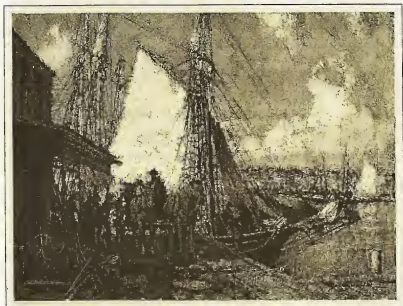


# FREDERICK J. MULHAUPT

(1871-1938)

Dean of the Cape Ann School



*Unloading The Catch, 12" x 16", Oil on Canvas*



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# FREDERICK J. MULHAUPT

Dean of the Cape Ann School

The artist Frederick J. Mulhaupt, known for his evocative scenes of the Gloucester Harbor, is the subject of a retrospective exhibition held at the North Shore Arts Association this summer. It is fitting that the exhibition take place in this area for this is where the well traveled artist came into his own as an artist. As he stated himself, Gloucester "duplicates any views I care to paint."

A highly respected and active member of the Cape Ann community of artists in the early 20th century, Mulhaupt's paintings of harbor scenes, landscapes and street scenes are remarkable for their light-filled intensity. This exhibition will be the most comprehensive display of work by the artist, and includes over a hundred rarely seen paintings from museums and private collections.

Mulhaupt's paintings capture the views of Cape Ann that he so admired. At first simply a summer visitor, Mulhaupt settled permanently in Gloucester in 1922, eventually purchasing a home in the heart of the Rocky Neck area in 1932. Already justly famous for its artistic residents, this area of East Gloucester was a teeming artist colony when Mulhaupt lived there.

## EARLY YEARS & TRAINING...

Little is known of Mulhaupt's early years. He was born in the midwestern town of Rockport, Missouri on March 28, 1871. His parents were prosperous citizens of German descent. Mulhaupt's early years were spent in the small town of Kiowa, on the southern border of Kansas. In Mulhaupt's youth the area was still Indian territory and was largely wild and unsettled.

His early training was in Kansas City, Missouri. While there, Mulhaupt became the apprentice to an itinerant painter who taught him the rudiments of sign painting. He later honed his talents at the Kansas City School of Design. There is evidence that he attended the Art Institute of Chicago in the early 1890's; and he made his mark on the Chicago art scene as one of the founding members of the Palette and Chisel Club in 1895.

Mulhaupt stayed in Chicago for many years, eventually becoming an instructor of the figure at the Art Institute of Chicago in 1902. Yet, in 1904 he left Chicago to take up residence at New York City's famed Salmagundi Club. From New York, Mulhaupt traveled frequently to Europe to further his artistic training. Although other midwestern artists of German descent traveled to Munich to study, Mulhaupt chose to train in Paris. Despite his knowledge of the German language and his familiarity with the customs and culture of the German world, Mulhaupt preferred to explore the more innovative Parisian art scene. In addition to his French travels in the early 1900's, Mulhaupt also journeyed to Britain. Titles of the works he showed in New York at the National Academy of Design place him at one time or another in Moret, France and St. Ives, England.

## THE GLOUCESTER YEARS...

Although he lived in New York during the winter months, Mulhaupt began to visit Gloucester in the summer. As in Chicago, New York and Paris, he set out to form connections and make contacts in order to promote his art. He exhibited his work at the summer exhibitions at the Gallery-on-the-Moors in 1917. Founded by

William and Emmeline Atwood, patrons of the artistic community in 1916, the Gallery-on-the-Moors was the first collective exhibition space on Cape Ann. The Atwoods bought land in East Gloucester and built a space suitable for group shows. The medieval-inspired building still stands although the artistic activities were transferred, in 1922, to the newly founded North Shore Arts Association on Reed's Wharf. Mulhaupt was active in the Gallery and exhibited in five of the seven summer exhibitions held.

Mulhaupt was equally involved in the North Shore Arts Association. He was a founding member and exhibited his paintings at the Association every year from 1923 until his death in his sixty-seventh year, in 1938. Over the years he often served on the board of trustees of the institution and also served on the jury committee that selected works for exhibition.

### AWARDS AND HONORS...

It was in these later years of his life that Mulhaupt began to receive professional recognition for his work as an artist. The Salmagundi Club, which had awarded him the *Evans Prize for Figure* in 1907, awarded him the *Porter Prize* in 1921. He won the *Philadelphia Sesqui-Centennial Landscape Medal* in 1925. In 1926, he received the highest honor to be bestowed upon an practicing artist: the appointment as an Associate Member of the National Academy of Design. Founded one hundred years earlier, in 1826, to promote the arts in the United States, the National Academy of Design sought to honor the best of American artists with election to membership. Other honors followed, including the *Gedney Bunce Prize for Marine Painting* awarded by the Connecticut Academy of Fine arts in 1927 and an Honorable Mention from the National Arts Club, in New York City, in 1929. Mulhaupt was also one of the twelve original founding members of the Allied Artists of America. Founded in 1914, it was incorporated in 1922 and provided painters and sculptors a greater opportunity to exhibit in New York City.

### IN CONCLUSION...

Mulhaupt remained active in the New York art community, but he gradually turned his time and attention toward Gloucester. In 1921, at age fifty, he married Agnes Leone Kingsley, a teacher. The Mulhaups had a son named Frederick in 1922, and Mulhaupt supported his young family with the sale of his paintings and with teaching. In the same year, they settled in Gloucester year-round in the Bradford Building at 209 Main Street. The building's residents were mostly artists and the couple were right in the heart of the art community on Cape Ann. They eventually bought a house in the Rocky Neck section of East Gloucester in 1932, an area also populated with artists and galleries. Mulhaupt was a popular teacher and a vibrant part of the Gloucester community until his death in 1938.

Although classically trained at the Art Institute of Chicago and the ateliers of Paris where students would draw and paint the human figure, Mulhaupt's gift lay in depicting landscapes. His harbor scenes show a remarkable tonal range, and his masterful handling of paint turn the working port of Gloucester into something extraordinary.

—excerpt from an essay by Kathleen Kienholz in the August 1999 issue of *American Art Review*

*A fully illustrated color catalog accompanies this retrospective exhibition.*

